ART GALLERY OF ONTARIO

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Paintings by Boris Anisfeld

"Fantast-Mystic" from Russia

BORIS ANISFELD, THE ONCE-CELEBRATED RUSSIAN ARTIST, was virtually forgotten for over fifty years until his paintings resurfaced in New York in 1984. Purchased by Toronto collectors Joey and Toby Tanenbaum, they are now presented in the exhibition *Boris Anisfeld "Fantast-Mystic"*; Margaret Eaton Gallery; April 1 – May 21; organized and circulated provincially by the Art Gallery of Ontario.

This exhibition is generously supported by the law firm of Robins, Appleby & Taub.

BY ROGER MESLEY

Few will be familiar nowadays with the name of Boris Anisfeld, yet at the height of his popularity he was favourably compared to Cézanne and Munch as a progenitor of modernism. From 1906 until his emigration from Russia in 1917, he was considered to be one of that country's foremost figures in the arts, and during 1918-19 when a retrospective of his work toured the United States, he may well have been one of the world's most written-about living artists. Then, over nearly fifty years, he and his work were gradually forgotten. In the 1960s and 1970s, however, he was rescued from oblivion by scholarly and art-market interest in Diaghilev's Ballets Russes, for which Anisfeld had been a set painter and designer. Anisfeld, however, would have preferred to be remembered as a painter, for he viewed his work for the stage as a diversion. "I am *not* a stage designer! I am an artist!," he would retort to those who viewed him only as a relic of the Diaghilev-Nijinsky-Pavlova-Fokine era of Russian ballet.

Nevertheless, since 1918-19, Anisfeld has seldom been presented primarily as a painter. One exception was the exhibition *Boris Anisfeld in St. Petersburg 1901-1917* at the Shepherd Gallery, New York, in 1984, from which Toronto collectors Joey and Toby Tanenbaum purchased twelve major works. These are the paintings that constitute the exhibition *Boris Anisfeld: "Fantast-Mystic"*, presently on view at the Art Gallery of Ontario. Although the exhibition is small, it includes several of Anisfeld's best paintings from his most innovative period (1905-17) and is accompanied by a comprehensive catalogue.

The works date from the years when Anisfeld was closely allied with Mir Iskusstva (The World of Art), a group of artists, writers, and musicians centred in St. Petersburg around Diaghilev. In various forms, the group existed from 1898 to 1924, and one of its early achievements was to expose Russia to international Post-Impressionism, Symbolism, and Art Nouveau. Until the advent of movements such as Rayonism, Suprematism, and Constructivism in the 1910s, Mir Iskusstva was one of the most modernist groups in Russia. Like his contemporaries in this group, Anisfeld harbored an interest in comparative religion, synaesthesia, the expression of inner vision and emotion through art, and styles such as Gauguin's Cloisonism and Seurat's Divisionism. Unlike most others in Mir Iskusstva, Anisfeld was also receptive to influences from later artistic movements such as Cubism.

By the time of the 1917 Russian Revolution, Mir Iskusstva was perceived as an elitist, ivory-tower anachronism, and most of its members emigrated. Anisfeld was among the first to leave, quitting Russia in late 1917 and arriving in New York on January 10, 1918. Within a few months, a tentative New York exhibition that provided the grounds on which he was allowed to leave Russia became a definite commitment from the Brooklyn Museum. In the course of 1918-19, his retrospective exhibition went on from the Brooklyn Museum to Boston, Buffalo, Cleveland, Chicago, San Francisco, St. Louis, Hamline (Minnesota), Milwaukee, and Detroit. The show stimulated controversy and generated wide press coverage for a year. Anisfeld was viewed as the paradigmatic Russian artist and, for better or for worse, was often treated as if he had single-handedly invented modern art.

A *Portrait of Alexander Ivanovitch Kudinov* (1908) exemplifies the solid academic training that Anisfeld received at the Odessa School of Art (1895-1901) and at the Imperial Academy of Fine Arts in St. Petersburg (1901-09). By contrast, a *Self-Portrait* of 1904-05 manifests the influences that this student at the Academy was absorbing from the Mir Iskusstva modernists. The conventionally modelled head has been overlaid with strokes of blue and orange complementaries, reflecting Anisfeld's exposure to Divisionism, probably through his colleague and champion, Igor Grabar. Anisfeld presents himself – as did so many artists of the Symbolist generation – as a seer, likening himself to John the Baptist, Orpheus, and Christ. Anisfeld was later to say: "I am a fantast-mystic…I paint myself as I take myself, seriously."

Other works of this period, such as *Bathers. Evening on the River Dvina* (1905), *Prayer* (1906), and

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Boris Israëlevich Anisfeld was born in Bieltsy, Bessarabia (now part of the USSR) in 1879 to a wealthy Russian landowner and a Jewish mother. He entered the Odessa School of Art in 1895 and subsequently attended the Imperial Academy of Fine Arts in St. Petersburg between 1901 and 1909. At this time he became associated with the cultural group Mir Iskusstva led by Diaghilev. In 1906 he exhibited in the Russian art exhibition at the Salon d'Automne, Paris, and with the Vienna Secession in 1908. His international reputation as a set and costume designer was established with Diaghilev's Ballets Russes. Leaving Russia in 1917, Anisfeld and his family settled in New York in 1918. In that same year his retrospective exhibition opened at the Brooklyn Museum, New York, and toured across the US. Throughout the 1920s he remained prolific as a stage designer, and in 1929 he joined the faculty of the School of the Art Institute of Chicago. In 1933 Anisfeld's wife committed suicide. Upon his retirement the Institute honored him with a retrospective exhibition in 1958. He died on December 4, 1973, at age 94 in Waterford, Conn.

The Garden of the Hesperides, 1914-16; oil on canvas, 178.0 x 249.0 cm. This highly decorative and brilliantly coloured painting reflects Anisfeld's involvement in set design. Left: *Prayer*, 1906; oil on canvas, 126.4 x 142.2 cm. Both paintings are from the collection of Joey and Toby Tanenbaum.

18th-Century Drawings from Milan

Selections from the Castello Sforzesco Collection

Presented by the Italian Cultural Institute in collaboration with the Art Gallery of Ontario and Civiche Raccolte d'Arte del Castello Sforzesco, Milan. Generously sponsored by Alitalia and Banca Nazionale del Lavoro of Canada.

BY MICHAEL PARKE-TAYLOR

WHEN RESTRICTIONS FOR TRAVELLING WORKS ON PAPER are becoming ever more stringent due to conservation concerns, there is cause to take note when an institution is able to make available a significant collection of its finest drawings for an international tour. The exhibition of eighteenth-century Venetian drawings from the Castello Sforzesco in Milan, generates particular interest since it represents an unprecedented opportunity to examine many sheets that have never before been seen outside Italy. These exquisite master drawings are usually tucked away in storage in an imposing quattrocento fortress in Milan. Remodelled in the fifteenth century by Francesco Sforza on the site of the ancestral home of the Visconti family, the Castello Sforzesco was transformed in 1900 into a municipal museum. Today it houses donations from local collections numbering close to 40,000 drawings and representing almost all aspects of Italian graphic art through the centuries. The works in this exhibition were selected by Dr. Mercedes Garberi, director and chief curator of the Castello Sforzesco, to demonstrate the strength of Venetian drawings from the eighteenth century in the Castello's collection.

Giovanni Battista Piazzetta (1683-1754), who is represented in the exhibition with five chalk portraits, combined the sensuous Venetian emphasis on colouration with a luminous treatment of contrasting light and shade known as *chiaroscuro*. His most famous pupil was Giovanni Battista Tiepolo

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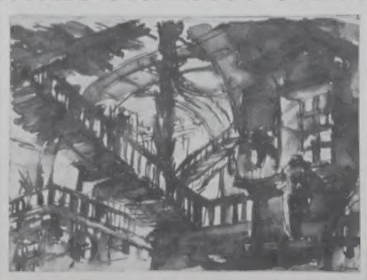


Giovanni Battista Piranesi (Italian, 1720-78), *Carceri d'invenzione (Imaginary Prisons)*; pen with bistre wash, 18.7 x 25.8 cm. Collection Castello Sforzesco.

Sculptures by Richard Deacon

Monuments to Private Experience

THAT SCULPTURE ONCE AGAIN DEMANDS THE SPOTlight on the international art scene is due in large measure to the interest and excitement surrounding the work of Richard Deacon and his fellow 'revolutionaries' of British sculpture. Richard Deacon; Gallery of Contemporary Art; April 8 – June 4; organized by the Carnegie Museum of Art in cooperation with the Art Gallery of Ontario.

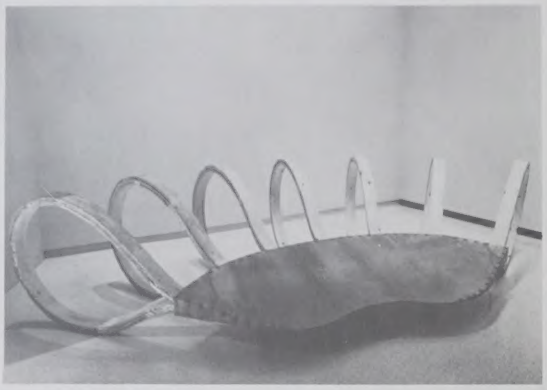
Sponsored by Camrost York Development Corporation.

With generous grants from the National Endowment for the Arts, the Pennsylvania Council on the Arts, the Howard Heinz Endowment, the British Council, and the Canada Council.

BY CHRISTINA RITCHIE

Photo: Isabelle Blondeau

Richard Deacon was born in 1949 in Bangor, Wales, the son of an English RAF pilot and a surgeon mother. He studied sculpture at the St. Martin's School of Art, London, and through 1972-74 he participated in the school's collective art activities with the "Manydeed" group. In 1977 he received his MA from the Royal College of Art where he studied environmental media. In 1978 he moved to New York for a year before accepting a teaching position at the Winchester College of Art. In 1985 he joined the faculty of the Chelsea School of Art where he still teaches. Deacon has been exhibiting internationally since the early 1980s in both group and solo exhibitions. In 1987 he was awarded the prestigious Turner Prize and won a major sculpture commission to be located in a plaza at the Toronto World Trade Centre. He is represented by the Lisson Gallery, London, and the Marian Goodman Gallery, New York. Richard Deacon lives and works in London, England.



Top: *Fruit*, 1985; laminated wood and galvanized steel, 100.0 x 444.5 x 220.0 cm. The Carnegie Museum of Art, Pittsburgh. Above: Details of *Other Men's Eyes No. 2*, 1986; steel and linoleum, 170 x 280 x 210 cm. Collection of Frederick Roos.

Richard Deacon is representative of a group of younger British sculptors who have commanded considerable international attention over the past decade. Along with Tony Cragg, Bill Woodrow, Anish Kapoor, and others, Deacon has played a principal role in what has been termed a revolution in British sculpture. A shared heritage of the themes of performance and conceptual art that dominated British art in the 1970s has encouraged these artists to forge strong theoretical bases for their work, but beyond this there is little that unifies them stylistically or aesthetically. Distinguishing Deacon from his contemporaries is his involvement with perennial sculptural issues of form, process, material, and structure. At the same time, the metaphorical and allusive richness of his work prohibits a purely formal examination.

Though Deacon has gained increasing exposure in North America in the last few years there is one aspect of his work – the large-scale sculptures – that has remained relatively unknown outside of Britain. Thus, when this exhibition was being organized it was decided to concentrate on this aspect of his work. The exhibition includes five large-scale sculptures, all completed between 1985 and 1988. The most recent piece, *Body of Thought*, was created exclusively for this show.

In addition to being the first opportunity for viewing Deacon's works in Toronto, the exhibition has special significance for this city. In 1987, Deacon was awarded a major sculptural commission to be permanently placed in a new urban plaza at the foot of Yonge Street at Queen's Quay. The Toronto World Trade Center, a project of Camrost York Developments, will include three commercial and two residential buildings with Deacon's sculpture situated between the residential towers. Though still in the model stage, the sculpture *Between the Eyes*, will be twenty feet high and sixty feet long making it a work of truly monumental proportions. This project is the first major new public sculpture by a significant non-Canadian artist for a Toronto location since the placement of Henry Moore's *Archer* in front of city hall in 1966. Deacon's design was selected for the site by a jury of architects and art professionals that included the AGO's chief curator, Dr. Roald Nasgaard. The exhibition provides a background and context for Deacon's work and will no doubt enhance the reception and understanding of the public sculpture when it is installed in the summer of 1990.

Although the sculptures in the exhibition approach the monumental in scale, they are nonetheless consistent with the close interaction of materials and processes that characterizes Deacon's work overall. Constructed from an array of diverse materials such as sheet metal or laminated wood, the gracefully curvilinear abstract forms bear resemblances to ordinary things: shapes reminiscent of eyes or ears are frequent, as are allusions to sexual organs, musical instruments, and question marks. The intertwining of biological and technological references suggests a direct biographical source – Deacon's mother is a medical doctor and his father a career pilot with the Royal Air Force. The organic and sexual references of the forms are echoed in the methods of construction. Repetition and mirroring as structural devices do double duty in fulfilling a metaphorical role, enforcing distortions of time (through process) and dislocations of place (as a function of space, volume, and scale.)

Deacon describes himself as a "fabricator" and uses the word "stuff" to refer generically to his array of materials. Both of these terms imply an attitude toward the commonsensical and the commonplace which is amplified by the aphoristic and idiomatic titles that he chooses for his sculptures. Though sometimes he is surprisingly offbeat in his choice of materials, his attitude is essentially one of expediency: materials must be serviceable, readily obtained, and unburdened by strong traditions or preconceptions. The minimum requirement is that they not be devoid of structure like clay or plaster, nor be a self-sufficient entity like a brick or a block of stone. Sensual or associative properties are not valued as such so long as the material "does the job!" The job demanded most times is that they serve simultaneously as both structure and surface: the means through which to explore questions of line and volume.

The first indication of Deacon's involvement with the processes of fabrication lies in his early investigation of performance as an undergraduate at St. Martin's School of Art. His performances were based on the manipulation of abundantly diverse materials within pre-established procedural rules or conditions (for example the amount of space or time used might be decided beforehand) and resulted in the production of some sort of object or a transformation of the materials used. By the time he graduated to the Royal College of Art, Deacon had come to feel that his public performance was unnecessary and that the objects could stand on their own, and yet the evidence of facture prevails as a dominant feature of the work. The rivets, glue, stitches, screws, and so on that he uses to excess, beyond any structural or mechanical requirement, testify to an ethic of work: they draw attention to that quality of self-absorbed labour that is their making. In so doing they point to an arena of human affairs assumed to be outside the practice of art. This tone of social engagement adds another dimension to the meanings and metaphors already implied by the organic shapes.

The vernacular idioms that Deacon uses for his titles are as apparently ordinary as the materials he uses or the objects that his shapes seem to refer to. By their very familiarity, such titles as *Doubletalk* or *Other Men's Eyes* declare the discontinuity between names and things, causing us to acknowledge the way in which language guides our apprehension of things in the world. By the same token, they give voice to a request for playfulness that underlies the work and provides a cue for our posture in contemplating it. The familiar qualities of his commonplace stuff ask us to trust them; the flickering images of his forms are bound to disorient. We must be naïve; we must be self-conscious; we must not discount even the most apparently incidental reference. In this way, Deacon seems to be acknowledging the transience of experience.

Christina Ritchie has recently joined the AGO as assistant curator of international contemporary art.

Richard Deacon
Gallery of Contemporary Art, April 8 – June 4

ANISFELD continued from p. 1

Alder Grove – Tver (1907), suggest that if Anisfeld was a mystic, he was a pantheistic one. They imply reverence for, immersion in, and perhaps salvation through the divine in nature. Stylistically, these works bespeak Anisfeld's absorption of Divisionism and Cloisonism and, in some cases, a use of colour and brushwork that is parallel to French Fauvism. The last is particularly evident in *September-Tver* (1908-17), a work that could easily be mistaken as a landscape by one of Canada's Group of Seven. This is probably because both Anisfeld and the Canadians were influenced by Scandinavian art. Indeed, the author of the catalogue of the 1913 exhibition of Scandinavian art in Buffalo that so impressed Lawren Harris and J. E. H. MacDonald was Christian Brinton, who also wrote the catalogue for Anisfeld's 1918-19 exhibition and was his principal promoter in North America.

Affinities with Fauvism and the Group of Seven are also strong in *The Blue Statue* (1908), probably the most mystifying work in Anisfeld's oeuvre. The artist himself described this work as "a vision from within." A hitherto unnoted interview with Anisfeld, published in 1919 in the *Milwaukee Journal*, has permitted me to argue that *The Blue Statue* celebrates life, love, and beauty in nature and pits these against symbols of death and oblivion to offer an optimistic answer to an implicit question about the purpose of being. As Anisfeld proclaimed, "When you live, you must hope!"

The most radical artistic style that Anisfeld assimilated was Cubism. In works such as *Portrait of Moisej V. Zamietchek* (1915-16), *Christmas* (1914-15), and *Winter in St. Petersburg* (1917), there are notes of Cubist spatial ambiguities and semi-abstraction that are decoratively melded with other borrowings that range from an academic portrait tradition through Redon's Symbolism to Fauvism. Anisfeld was unashamedly eclectic, but managed to distill a personal synthesis from his various sources. Ironically, at the very time (1918-19) that he was being both extravagantly lauded and viciously attacked for his modernism, he said: "I do not, as a matter of fact, consider myself a modernist any more.... we have to-day in Russia many artists who are more extreme than I. We call them, as you know, the 'young barbarians,' and some of them certainly merit the term."

Boris Anisfeld merits rediscovery. He was not, to be sure, a neglected genius comparable to van Gogh. To many, he was an inspiring teacher, and his life would make a fascinating biography. His significance as an artist, however, needs to be established. Perhaps because he was a relative latecomer to Mir Iskusstva, he has been neglected in histories of that group – unjustly so, for much of his Russian work is stronger and more vital than that of most of his fellow members. Anisfeld has also virtually vanished from accounts of twentieth-century American art, which is misleading in terms of both quality and historical accuracy.

After moving to Chicago, Anisfeld manifested little interest in or aptitude for self-promotion. On the contrary, he became something of a recluse, viewing the art world as superficial with no place for an art that was, as he considered his to be, sincere, individual, and humanist. Even had he wished to be more central to 'the art scene,' Anisfeld was generally in the wrong place at the wrong time. He was in St. Petersburg when the hub of modern art was in Paris and in Chicago when it was in New York. Recent shifts in the preoccupations of art history, however, have had the effect of demonstrating the existence of good, interesting, individual artists who lived elsewhere than in the major centres of modern art. Boris Anisfeld was such an artist.

Roger Mesley is chair of the Department of Art History at Carleton University, Ottawa, and guest curator of the exhibition.

Boris Anisfeld "Fantast-Mystic"
Margaret Eaton Gallery, April 1 – May 21

APRIL • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 Exhibitions *Boris Anisfeld* / opens
2 Exhibitions *The Lady with the Lilacs* / closes For Kids *Hands On* / 1-4 pm *Family Studio* / 1-4 pm Walking Tours *Ron Martin* / 3 pm	**3** Lectures *Art in Context* / 7:30 pm	**4** Films *Spirit in the Landscape* / 7 pm	**5** *Special Evenings for Members* / 6:45 pm Concerts Jazz at the AGO / 7:30 pm	**6** *Jewellery Shop Fashion Show* / 12:30 pm Gallery Talk *Current Exhibition* / 2 pm The Grange *William Morris Society Lecture* / 7:30 pm	**7** Films *Canada's Sweetheart* / 12:30 pm Concerts *Grass Roots Concert* / 2:30 pm	**8** Exhibitions *18th-Century Drawings* / opens *Richard Deacon* / opens *Inuit Art* / opens
9 *Sunday Start with Art* / 11 pm For Kids *Hands On* / 1-4 pm *Family Studio* / 1-4 pm Lectures *Richard Deacon* / 2 pm	**10** The AGO gift admission voucher is the perfect $5 gift. Available at the Gallery Shops.	**11** Films *Spirit in the Landscape* / 7 pm	**12** *Art in the Morning* / 9:30 am Concerts Jazz at the AGO / 7:30 pm	**13** Exhibitions *I Dreamed I Was in Picasso's Shoes...* / continues Gallery Talk *Current Exhibition* / 2 pm	**14** Films *Flamenco at 5:15* and *Crac* / 12:30 pm Gallery Talk *Gallery Highlights* / 2 pm	**15** *The Everyday Use of the Word* / opens Don't miss the installation *Off the Wall* at the Art Rental and Sales Gallery.
16 For Kids *Hands On* / 1-4 pm *Family Studio* / 1-4 pm *RCM Concert* / 3 pm Visit the Coffee Shop or the fully licensed Restaurant for delicious lunches.	**17** Chase away April showers with an Iskowitz umbrella from The Impulse Shop.	**18** Films *Spirit in the Landscape* / 7 pm	**19** Concerts Jazz at the AGO / 7:30 pm The AGO Book Shop carries cultural guides to exotic lands.	**20** Gallery Talk *Current Exhibition* / 2 pm Meet for drinks or a light lunch in the elegant Members' Lounge.	**21** Films *Something to Celebrate* / 12:30 pm	**22** Exhibitions *Ron Martin* / continues
23 *Sunday Start with Art* / 11 am For Kids *Hands On* / 1-4 pm	**24** Playful jewellery by Stacey Cameron at The Jewellery Shop.	**25** Films *Spirit in the Landscape* / 7 pm	**26** Concerts *Jazz at the AGO* / 7:30 pm On Wednesdays the fully licensed AGO Restaurant is open for dining.	**27** Gallery Talk *Current Exhibition* / 2 pm An excellent selection of videos and film classics are available for rent from the E. P. Taylor Audio-Visual Centre.	**28** Films *Final Offer* / 12:30 pm Gallery Talk *Gallery Highlights* / 2 pm	**29** Gallery Talk signed for the hearing impaired: *Henry Moore* / 2 pm Bright colourful reproductions for spring at the Reproduction Shop.
30 For Kids *Hands On* / 1-4 pm						

THE COLLECTION IN FOCUS

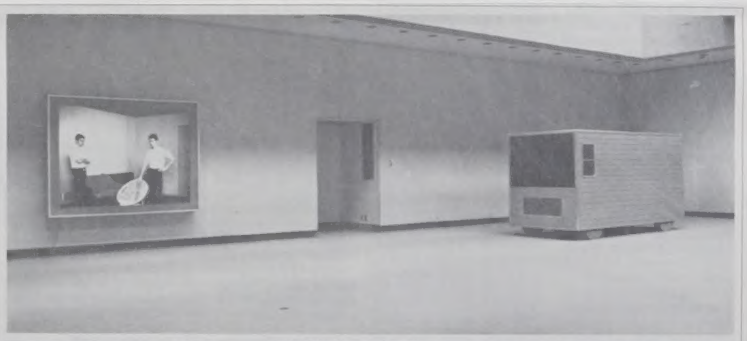
Contemporary Collection Under Critical Scrutiny

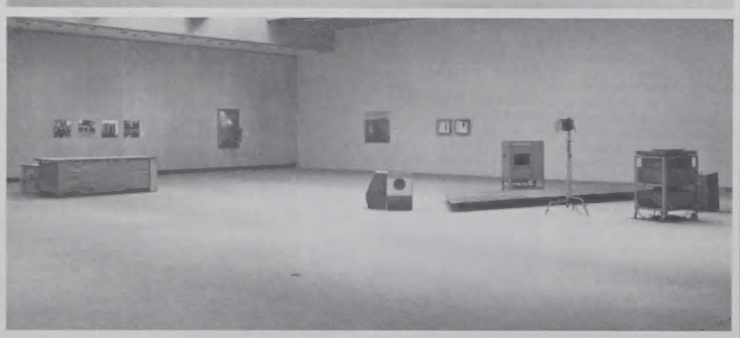
BY PHILIP MONK

THE EVERYDAY USE OF THE WORD, A WORK BY TORONTO artist Gordon Lebredt that has been commissioned for display in the context of the Permanent Collection, will be 'announced' at the main entrance and 'take place' in the Signy Eaton Gallery. Rather than an exhibition within this gallery, which is devoted to rotating installations of works from the Contemporary Canadian Collection, this commissioned work is a project that takes the Permanent Collection as its subject. In other words, it will be a work *in* the Collection but not *of* the Collection.

Potentially, the work is part of a series of projects that would investigate, situate, criticize, or comment on what a permanent collection might mean for contemporary works of art. Specifically, Lebredt's piece uses a reworked quotation from Lugwig Wittgenstein's *Philosophical Investigations* (consciously putting itself in relation to the historical movement of Conceptual Art) placed on the cement beams of the Signy Eaton Gallery. It thus acts as a caption for what could be considered a pictured event below it and provides a sort of framework for the construction of a meaning or history that the curatorial selection imposes on the artworks below.

This installation on the beams partly encircling the work below recalls American conceptual artist Lawrence Weiner's 1982 work for Documenta 7 in Kassel, West Germany. His text – "Many Colored Objects Placed Side by Side to Form a Row of Many Colored Objects" – was placed on the entablature of the façade of the Museum Fridericianum. This is a verbal directive carried out to make the piece, but at the same time it is a description and critique of the curatorial practices carried out inside the Museum. Lebredt also situates his piece in relation to a specialized body of work and takes the institutional function of the museum as a subject for art. That is, the manner in which the museum itself becomes a framework for establishing value or for giving meaning to the work of art is brought to the fore in the work by these artists. The AGO Collection includes several representatives of this critical practice such as Daniel Buren, Marcel Broodthaers, and Lawrence Weiner, whose text is pertinent to Lebredt's aims: "Many things brought from one climate to another to make a grouping of things not related to the climate at hand." Canadian artist Garry Kennedy took one hanging in the Signy Eaton Gallery as the subject for his 1978 work *Canadian Contemporary Collection: Average Size – Average Colour – Thirty-Three Drawings*.





Two views of the current installation in the Signy Eaton Gallery, which features works by Jeff Wall, Robyn Collier, Les Levine, Robert Fones, Irene Whittome, Ian Carr-Harris, and FASTWÜRMS.

The Everyday Use of the Word is a special project made possible by a new grant instituted by the Canada Council in 1988. This programming assistance grant is "intended to contribute to the development, advancement and understanding of the contemporary arts through...ongoing curatorial activities of collecting, interpreting, programming and publishing the work of Canadian contemporary visual artists."

Philip Monk is curator of contemporary Canadian art at the AGO.

The Everyday Use of the Word
Signy Eaton Gallery. April 15 – May 31

Exhibitions

Boris Anisfeld "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum

Margaret Eaton Gallery
April 1 – May 21

Produced between 1905 and 1917, the paintings in this exhibition were entirely forgotten until 1984 when the collectors purchased them from an exhibition at the Shepherd Gallery in New York. Active in St. Petersburg preceding the 1917 Revolution, Boris Anisfeld played an integral role in designing Diaghilev's Ballets Russes and was a leading figure on the dynamic Russian art scene. His paintings reflect the key artistic movements of the time from Symbolism through Fauvism and Cubism.

This exhibition is generously supported by the law firm of **Robbins, Appleby & Taub**.

18th-Century Drawings from the Civiche Raccolte d'Arte del Castello Sforzesco, Milan

Trier Gallery
April 8 – June 11

An exhibition of Old Master drawings by Giovanni Battista Piazzetta, Giambattista and Giandomenico Tiepolo, Francesco and Giacomo Guardi, Piranesi and other contemporaries such as Sebastiano Ricci, Giambattista Pittoni, and Antonio Zanchi.

Presented by the Italian Cultural Institute in collaboration with the Art Gallery of Ontario and the Civiche Raccolte d'Arte del Castello Sforzesco, Milan. Generously sponsored by **Alitalia** and **Banca Nazionale del Lavoro of Canada**.

Richard Deacon

Gallery of Contemporary Art
April 8 – June 4

The exhibition includes six large-scale works by British sculptor Richard Deacon who, along with Tony Cragg, Bill Woodrow, Anish Kapoor, and others, is responsible for the recent revolution in British sculpture. Deacon is particularly noted for his formal innovation and original use of materials. This is his first museum show in North America, and one that has special significance for Toronto, as Deacon is currently working on a major sculpture commission for a Harbourfront location, expected to be installed in 1989.

Organized by the Carnegie Museum of Art in cooperation with the Art Gallery of Ontario with generous grants from the National Endowment for the Arts, the Pennsylvania Council on the Arts, the Howard Heinz Endowment, the British Council, and the Canada Council.

The exhibition is sponsored by **Camrost York Development Corporation**.

CAMROST YORK
DEVELOPMENT CORPORATION

The Everyday Use of the Word

Signy Eaton Gallery
April 15 – May 31

The title refers to a work by Toronto artist Gordon Lebredt commissioned by Philip Monk, AGO's curator of contemporary Canadian art. The project is presented in the context of the Permanent Collection, and rather than being an exhibition, it is an installation that takes the Permanent Collection as its subject.

Supported by the Canada Council.

Ron Martin 1971-1981: A Fraser Elliott Foundation Canadian Contemporary Exhibition

Sam and Ayala Zacks Wing
through May 14

In-depth survey of a decade-long project by London, Ontario, artist Ron Martin. The 44 works in the exhibition are known as the 'one colour paintings,' and include his famous Black Paintings series. In this significant body of work, presented here for the first time in concentration, Martin focuses on the relationship between the actual physical act of painting and the tactile, textural properties of paint. In these paintings he probes the material limits of the medium in an original way and continues the tradition of modernism.

Organized and circulated by the Art Gallery of Ontario with the support of the Canada Council.

Ron Martin (Canadian, b. 1943), *Untitled #47*, 1981; acrylic on canvas, 243.8 x 167.6 cm. Collection AGO. Purchased with the assistance of the Canada Council. On view in the exhibition *Ron Martin 1971-1981* until May 14.

AGO Collection in Focus Arthur Hughes: The Lady with the Lilacs

Trier Gallery
through April 2

Arthur Hughes (British, 1832-1915) painted *The Lady with the Lilacs* for Lewis Carroll in 1863. The painting has been suggested as a prototype for Carroll's own drawing of Alice in his book *Alice's Adventures Under Ground*. This exhibition explores the role of the painting in Hughes's oeuvre, and its significance as an emblem of Victorian women.

Organized and circulated provincially by the AGO.

Selections from the Klamer Family Gift of Inuit Art

Restaurant Corridor
April 8 – June 4

In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This new installation focuses on the creative output of one community.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries

Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries

Selections of Canadian historical art from the Permanent Collection.

J. S. McLean Gallery

New re-installation of works by the Group of Seven from the Permanent Collection, complete with such interpretive aids as audio-tapes and computers.

Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection. Special installation by Gordon Lebredt.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries

Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of April. Dates are subject to change.

Edward S. Curtis: Photographs of Indians

Art Gallery of Windsor
through April 2

French Printmaking of the Eighteenth Century

Chatham Cultural Centre
through April 9

Collector's Canada

Mendel Art Gallery, Saskatoon
through May 7

Paterson Ewen: Phenomena Paintings 1971-1987

National Gallery of Canada, Ottawa
through May 14

Edward S. Curtis: Photographs of Indians

Thunder Bay Art Gallery
April 21 – May 26

"Artists with their Work" Programs

Marc de Guerre: Paintings

Artcite Inc., Windsor
continuing to April 30

Lupé Rodriguez: Paintings

Woodstock Public Art Gallery
April 6 – May 7

Nora Hutchinson: Performance and Video Screenings

Burlington Cultural Centre
April 9-29

Sarindar Dhaliwal: Paintings

Laurentian University Museum and Arts Centre, Sudbury
April 12 – May 7

Judith Schwarz: Sculpture and Drawing

The Gallery/Stratford
April 29 – May 21

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during April:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Visites Commentées : le dimanche à 14h30

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour which is followed by informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*****For the Hearing Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. April's topic: Henry Moore

L'Art du Monde Entier dans un Cadre Français

Des visites commentées vous sont offertes en français tous les dimanches à 14h30 sur des thèmes variés : grands maîtres de la peinture, art canadien, art contemporain, expositions temporaires, visites thématiques... Bienvenue à tous!

Walking Tours

Ron Martin, 1971-1981

Sam and Ayala Zacks Wing
Sunday, April 2, 3 pm

Join artist Ron Martin for a walking tour of his current exhibition. Free with admission.

Lectures

Fabrications

Richard Deacon
The Jackman Hall
Sunday, April 9, 2 pm

In conjunction with his current exhibition, artist Richard Deacon will lecture on the development of his work over the past several years. Free with admission, first come, first served.

Gallery School

I Dreamed I Was in Picasso's Shoes...

Gallery School
through May 4
Tuesday through Friday, 11 am – 5:30 pm, Sunday, 1-4 pm

Theo Dragonieri, the Gallery School artist-in-residence during March Break, has paint on his shoes. Indeed, over the past five years he has been deliberately and assiduously putting paint on his shoes in the manner of various European and American artists.

This witty, exuberant show is on view in the Gallery School through the first week in May.

Advanced Studies in Visual Art

Gallery School
September 1989 – May 1990

Applications by secondary school students are invited for adjudication for entrance to the 1989-90 program year. Advanced Studies in Visual Art provides a foundation training in specific studio skills and aims at the development of the student's perceptual awareness. As a pre-college program the Advanced Studies curriculum gives special attention to those students preparing for post-secondary studies in fine art.

To apply to the program, students should submit 12 original pieces of artwork or slides, a letter of recommendation from their art teacher or other school official, and a brief statement (250 words) by the applicant explaining their interest in the course and detailing any previous art-related experience. Thirty four-hour classes are held Saturdays from September 1989 to May 1990. The Advanced Studies in Visual Art program is generously funded by **The Eaton Foundation** with special scholarships provided by **Shell Canada Limited**.

Tuition: $185 for Gallery Members, $225 for non-Members. Call the Gallery School at 979-6621 for further details.

Summer Art Studio for Kids 1989

Gallery School
July 3 – July 28

The curriculum for the summer session of the Children's Studio will include drawing, painting, printmaking, and sculpture. Classes are held Monday to Friday, 9:30 am to 3:30 pm for a two week period: 8-10 year olds attend July 3-14, 11-13 year olds attend July 17-28. Students 14-18 years old may register for either a two-week period or for the entire month of July and receive instruction in drawing and painting.

Registration, on a first-come, first-served basis will be held on Wednesday May 3, 1989, 7-9 pm in Orientation Rooms 2 and 3 located on the lower mezzanine level in the Art Gallery.

Tuition: $155 for Gallery Members and $180 for non-Members. For students aged 14-18 attending for four weeks, $260 for Gallery Members and $310 for non-Members.

For Kids

Hands On

Sundays 1-4 pm

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 201.

Hands On appreciates the generous support of **Atari Canada Corp.**

Family and Community Studio

Gallery School
Sundays 1-4 pm, through April 16

Family and Community Studio is a family drop-in program where kids and parents make art together in the Gallery School. Materials for drawing, painting, sculpture, and printmaking are available with guidance provided by Gallery School artists. Open to the public and to Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated. Family and Community Studio is free with admission to the Gallery.

Family and Community Studio is Sponsored by **Crayola**®

Concerts

Jazz at the AGO

The Walker Court
Wednesdays, April 5, 12, 19, and 26, 7:30 pm

The AGO is beginning to be known locally as the spot to go to listen to good jazz. For the third consecutive year the Gallery is collaborating with guitarist-composer James Pett to present a series of jazz concerts, featuring some of Canada's most exciting musician-composers in a program of recent compositions. Since on Wednesday evenings admission is free to the AGO, the concerts are also offered free of charge. Presented with assistance from the **Toronto Arts Council** and the **Canadian Broadcasting Corporation**.

April 5
Jonnie Bakan, reeds
George Koller, bass

April 12
Bill Smith, reeds
James Pett, guitar

April 19
George McFetridge, piano

April 26
Michael Century, piano

Sunday Concert Series

The Walker Court
Sunday, April 16, 3 pm

AGO's popular concert series organized in collaboration with the Royal Conservatory of Music (RCM) embodies the highest musical standards, with performing artists drawn from the RCM faculty, and instrumental and vocal ensembles.

This month's concert features the distinguished pianist Boris Lysenko who is a member of both the RCM and the Faculty of Music, University of Toronto. Born in Russia, Mr. Lysenko taught at the Leningrad Conservatory for 20 years, enjoyed great popularity as a soloist, and performed extensively throughout the USSR and Europe. At the AGO he will present a program of works by Mozart and Chopin.

The Sunday Concert Series is supported by **96.3 CFMX-FM 103.1 The Sound of a Different Drummer**.

TransCanada PipeLines Grass Roots Concerts

The Walker Court
Fridays, April 7 and May 26, at 2:30 pm

Join us for this series of one-hour concerts of classical music especially for seniors. Small chamber groups made up of members of The Toronto Symphony perform in The Walker Court. Free with admission. Admission to the Gallery for seniors is free on Fridays.

Organized by the Grass Roots Committee of the Toronto Symphony Associates.

Sponsored by **TransCanada PipeLines** through its Arts Development Program.

Films

Noon-Hour Films

Fridays at 12:30 pm in The Jackman Hall. Free with admission to the Gallery.

On May 2, 1989, the National Film Board will celebrate its 50th birthday and the Art Gallery of Ontario would like to congratulate them on the production of many wonderful films over those 50 years. During April and May we invite AGO Members to enjoy some of the best loved films of this remarkable organization.

April 7
Canada's Sweetheart: The Saga of Hal C. Banks
(1985, colour, 144 min.)
Directed by Donald Brittain. A gripping documentary that recalls 13 turbulent years of violence and corruption during which the careers of 6,000 seamen were destroyed by the power of one man, Harold Chamberlain Banks.

April 14
Flamenco at 5:15
(1983, colour, 29 min.)
Directed by Cynthia Scott. This Oscar-winning film, an impressionistic record of a flamenco dance class given at the National Ballet School, is both inspiring and mesmerizing.

Crac
(1982, colour, 15 min.)
An animated rocking chair participates in the activities of a Quebec family.

April 21
Something to Celebrate
(1983, colour, 56 min.)
Directed by Donald Brittain. This film sets out to prove life does not slow down after age 60.

April 28
Final Offer
(1985, colour, 78 min.)
Directed by Sturla Gunnarson and Robert Collison. A vivid and exciting documentary of the negotiations between the Canadian and American UAW when Bob White lead his membership out of the international union.

Spirit in the Landscape

The Jackman Hall
through April 25

This experimental film series investigates the typical Canadian phenomena of ambivalent attitudes toward the landscape as expressed in the work of leading Canadian *avant-garde* filmmakers, such as David Rimmer, Rick Hancox, Michael Snow, Jack Chambers, and Bruce Elder.

Curated by Catherine Jonasson

in conjunction with filmmaker Richard Kerr. Made possible through a generous grant from the Canada Council. Circulated nationally with the support of a private donation from the Fodor family. Screenings will take place in The Jackman Hall and tickets are on sale one hour prior to the screening. Admission to the films is $4 per evening. Please note the schedule is subject to confirmation. Further information can be obtained by calling 977-0414, ext. 260.

Tuesday, April 4
7 pm
Circle (Jack Chambers, 1968-69, colour, 28 min.)
Sailboat (Joyce Wieland, 1967, colour, 3 min.)
Seated Figures (Michael Snow, 1988, colour, 41 min.)

Tuesday, April 11
7 pm
On Land Over Water (Richard Kerr, 1984, colour, 60 min.)
A Trilogy (Barbara Sternberg, 1985, colour, 46 min.)

Tuesday, April 18
7 pm
Illuminated Texts (Bruce Elder, 1982, colour, 180 min.)

Tuesday, April 25
7 pm
La Region Centrale (Michael Snow, 1971, colour, 180 min.)

The Grange

To many AGO visitors The Grange may seem a secret, hidden place. But those who persevere through the Gallery's subterranean walkway, emerge into one of the handsomest of all the surviving houses of the colonial town of York. Once situated on a hundred acre estate well outside the town limits, The Grange, built in 1817 by D'Arcy Boulton Jr., was the centre of a sparkling social life in Upper Canada.

When The Grange was bequeathed to the Art Museum of Toronto in 1911 (later the Art Gallery of Ontario) – its first permanent home – the building began its long service to the artistic life of the city. Restored in 1973 as a gentleman's house of the early 19th century, today The Grange evokes the style and elegance of a bygone era. Experience a journey back in time with a visit to this important historic house, the oldest surviving brick house in Toronto. Free with admission to the Gallery. Entrance to The Grange through the Gallery. Adult tours are arranged by calling 977-0414, ext. 237. School tours call 979-6601. A project of the Volunteer Committee.

William Morris Society Lecture

Art and Architecture in Vienna, c.1900: The Vienna Secession and the Vienna Workshop
Thursday, April 6, 7:30 pm
Join Helen Frances Gregor, Canadian artist-designer and founding head of Textiles at the Ontario College of Art, in The Grange music room for a lecture on the emergence of the decorative arts in The Weiner Werkstatte, and the role played by the members of the Vienna Secession. Sponsored by The Grange and the William Morris Society. Tickets are $7 and must be purchased in advance by calling 977-0414, ext. 237.

Members' Activities

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The Club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is $15, or $5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Club AGO Bicycle Tour

'On the Go for AGO'
Sunday, May 7
Hop on your bicycles and join Club AGO members on an afternoon tour of the city's public art sites. Meet in Grange Park, just behind the AGO at 12:45 pm to sign in and meet your guide. Tour leaves at 1:30 pm rain or shine. Registration fee is $20 and includes tour and destination party afterwards. For more information and tickets please call the Volunteer Office at 977-0414, ext. 263.

Club AGO Lecture Series

Art in Context
Monday, April 3, 7:30 pm
Dr. Francis Broun will discuss how religious and political issues influence the style and subject matter of art in Italy during the Renaissance and Baroque periods.

The Modern Eye
Monday, May 1, 7:30 pm
What makes modern art 'modern'? Join Peter Gale for a consideration of the art of the 19th and 20th centuries.

Tickets may be purchased individually by calling the Volunteer Office at 977-0414, ext. 263. Regular admission is $7 per lecture, student admission is $5 per lecture, and admission for Club AGO members is $3 per lecture. Lectures are in The Jackman Hall, entrance is through McCaul Street doors.

Special Programs for Members

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Boris Anisfeld "Fantast-Mystic"
Wednesday, April 12, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour by Curator David McTavish of the exhibition of paintings by Boris Anisfeld from the collection of Joey and Toby Tanenbaum. This little known Russian artist was active during the two decades preceding the 1917 Russian Revolution, played an integral role in designing Diaghilev's Ballets Russes, and was included in Diaghilev's exhibition of Russian art alongside Larionov and Goncharova. Tickets are $4.50 and must be purchased in advance.

Richard Deacon
Wednesday, May 10, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour of Richard Deacon's work in the Gallery of Contemporary Art. Deacon, who along with Tony Cragg, Bill Woodrow, Anish Kapoor, and others is responsible for the recent revolution in British sculpture, is known for his inventive forms and original choice of materials. Tickets are $4.50 and must be purchased in advance.

Sunday Start With Art

Ron Martin
Sunday, April 9 and 23, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of the exhibition featuring the works of contemporary Canadian artist Ron Martin. The exhibition is an in-depth survey of Martin's Black Paintings (1974-81), introduced by his monochromatic canvases of 1972 and the Bright Red series of 1973. Tickets are $6 and must be purchased in advance.

Richard Deacon
Sunday, May 7 and 28, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of the exhibition featuring the works of contemporary British sculptor Richard Deacon. Formally inventive and original in his choice of materials, Deacon was awarded a major sculpture commission destined for the foot of Yonge Street at Queen's Quay (to be completed in 1989). Tickets are $6 and must be purchased in advance.

Special Evenings For Members

Boris Anisfeld "Fantast-Mystic"
Wednesday, April 5, 6:45 pm
Join collector Joey Tanenbaum and guest curator Roger Mesley for a tour of Boris Anisfeld's work. Active during the two decades preceding the 1917 Russian Revolution, Anisfeld played an integral role in designing Diaghilev's Ballets Russes and exhibited alongside Larinov and Gontcharova in Diaghilev's exhibition of Russian art. Anisfeld's work reflects key artistic movements from Symbolism through Fauvism and Cubism. Following the tour, enjoy conversation and dessert in The Restaurant. Tickets are $10 and must be purchased in advance.

Special Events

The Black and White 'Starry Nights' Ball

Friday, April 28
The Walker Court
Three hundred and fifty dollars per couple. Dress: black and white. For invitation and further information call the Volunteer Office at 977-0414. A project of the Junior Committee of the Art Gallery of Ontario.

The Black and White Raffle

For $20 per ticket you will have a chance to win a European cycling or walking tour for two and many other grand prizes. Tickets for the Black and White Raffle are available from the Volunteer Office. Please call 977-0414, ext. 263 for more information.

Gallery Hopping

Buffalo

Wednesday, April 12
A spring outing to Buffalo. This day trip features tours of contemporary art and historic architecture with lunch at the famous Albright Knox Art Gallery. Tickets are $40. A project of the Volunteer Committee.

Ottawa: 'Arts and Flowers'

May 17-18
Visit the acclaimed National Gallery and a private collection. Tour the city during its Flower Festival. Lunch at a private club with time for shopping and exploring. We will fly City Express both ways leaving the Royal York Hotel at 7:30 am. After enjoying an overnight stay at the Château Laurier we will arrive back in Toronto at 6 pm. A project of the Volunteer Committee.

For tickets, brochures, or more information please call 977-0414, ext. 263. Tickets must be purchased in advance. Gallery Hopping is a project of the Volunteer Committee.

Travel AGO

The Queen Charlotte Islands: Emily Carr Country

May 18-27, 1989
For the adventurous AGO traveller, a unique opportunity to cruise the Queen Charlottes, visit Haida sites, observe a wealth of wildlife, and experience Carr's spiritual response to the incomparable beauty of British Columbia.

Québec City

September 14-17, 1989
Québec City, the only fortified city in North America, is the cradle of French civilization in Canada. These two factors played a key role in UNESCO's decision to add Québec City to its list of World Heritage sites. We will stay at the Château Frontenac and explore the Upper and Lower towns, the new Musée de la Civilisation, and the Séminaire. A visit to an artist's studio on the Ile d'Orléans, a reception in The Citadel, a curatorial tour of a collection of the Musée du Québec, and a visit to a private collection will be among the highlights of our trip. Besides enjoying the historical, artistic, and architectural attractions, we will also sample the famous cuisine of French Canada.

Villas and Gardens of Northern Italy

September 15-30, 1989
This trip will cross northern Italy from west to east, stopping to explore the extraordinary 15th- and 16th-century villas and gardens on Lakes Maggiore and Como, Count d'Annunzio's estate on Lake Garda, and the famous private art collection of Count Thyssen-Bornemisza on Lake Lugano. Following short visits to Padua, Vicenza, and Asolo, we will spend three days in Verona and four in Venice.

Oriental Splendors of Thailand and Bali

October 28 – November 15, 1989
The ancient kingdom of Thailand presents an enchanting world – golden Buddhist temples, grand palaces, floating markets, working elephants, and colourful tribes. From the modern city of Bangkok we will travel to the ancient capital of Ayutthaya and the Royal Summer Palace, the northern city of Chiang Mai, and Chiang Rai, situated in the lush mountain area of the Golden Triangle. Our next stop will be the island of Bali where religious ceremony, and unique artistic expression touch all aspects of daily life. After exploring this captivating island and relaxing by the ocean, our final destination will be the dynamic port of Hong Kong where the mysteries of the east and the sophistication of the west coexist. Miranda Bruce-Mitford, lecturer with the British Museum and Swan Hellenic Tours, will be our expert guide.

Looking Ahead...

Cambridge Study, April 1990
Texas – Spring 1990

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Shops and Services

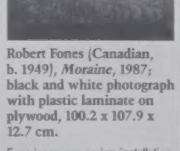
The Perfect $5 Gift

A gift of art ... for all seasons and all occasions. This gift admission voucher, enclosed in an AGO fine art reproduction card, is the perfect $5 gift for your non-Member friends, your neighbours, out-of-town visitors, or anyone you like. The voucher entitles the recipient to a single or family admission to the AGO plus a 10% discount in either The Reproduction Shop, The Impulse Shop, the AGO Book Shop, or in The Restaurant, and a chance at a free membership. Purchases can be made at the Gallery shops. Quantity discount. Inquire at the Volunteer Office 977-0414, ext. 263. A project of the Volunteer Committee.

AGO Book Shop

For those wishing to venture beyond the shores of North America we carry cultural travel guides to such exotic lands as Egypt, Israel, India, China, and Japan. Guides to Europe's greatest galleries and cultural sites including Russia, Italy, France, Holland, Germany, Austria, and Greece are also available.

Art Rental and Sales Gallery



Robert Fones (Canadian, b. 1949), *Moraine*, 1987; black and white photograph with plastic laminate on plywood, 100.2 x 107.9 x 12.7 cm.

Experience our spring installation, *Off the Wall*, from April 4 to April 30. Come in and choose a work from the wall and take it home immediately. Watch out for our major event of the year in May when works created by Canadian artists within the past ten years and chosen by the curators of the AGO will be presented in the exhibition, *The Curators Choose*, sponsored by **Monsanto Canada Inc.** These installations provide unprecedented opportunities to rent or buy outstanding works of art. A project of the Volunteer Committee.

The Impulse Shop

April showers bring May flowers... Celebrate spring with imprinted 'wildflower' candles, note pads with flower designs, 18th-century flower scarves by Monticello and amaretto and champagne preserves from Prince Edward Island. Chase away the drizzle with our own brilliant Iskowitz umbrella.

The Jewellery Shop

Artist of the month, Stacey Cameron utilizes her background in biology in a playful way in her stylized fish and animal jewellery. We also carry Stacey's unique collection of sterling silver earrings.

Jewellery Shop Fashion Show

Thursday, April 6, 12:30 pm
Let us help you swing into spring! Enjoy a spring jewellery fashion show and luncheon in The AGO Restaurant. Volunteer models will present artistic and uniquely designed jewellery in an informal manner.

The Reproduction Shop

For spring choose our bright, colourful reproductions to decorate your walls. A 10% discount for Members on all sales over $10. No other discounts apply. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

Members' Lounge

Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Membership Centre

Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Behind the Scenes

White Cane Week Kick-Off

THE HONOURABLE LINCOLN ALEXANDER, LIEUTENANT Governor of Ontario was on hand to celebrate the launching of White Cane Week by the Ontario Division of the Canadian National Institute for the Blind on February 6 in the AGO's Walker Court. His Honour and Nancy Wood from the CNIB's Ontario Board of Management share a moment with a group of young people as they examine one of the four sculptures from the AGO Collection made accessible for touching by the blind and those with low vision.

Museum of Promotional Arts Celebrates 10th Anniversary

THE MUSEUM OF PROMOTIONAL ARTS, A UNIQUE Toronto organization that regards the world at large as its living museum and is dedicated to advancing the appreciation of all the arts, is celebrating its tenth anniversary in the AGO's Jackman Hall on May 18 at 8:15 pm. The MPA has been holding its Carl Dair Annual Event at the AGO since 1984, but this year the Gallery will also be actively participating in the celebrations. In honouring the AGO for its contributions to the promotion of the visual arts, Frances E.M. Johnston, president of the MPA, has invited special guests Elizabeth Addison, head of marketing and public relations at the AGO, and Anthony Phelips of Young & Rubicam, the AGO's advertising agency, to speak about the philosophy behind the Gallery's promotional strategies and the materials used to promote its exhibitions and programs.

Tickets to this event include a light buffet and are $30; seniors $15. Make cheques or money orders payable to The Museum of Promotional Arts, Box 400, Adelaide Street Station, Toronto M5C 2J5. Tickets will be mailed. No tickets will be sold at the door. For further information, call Frances Johnston at 925-5888 from 10 am to 9 pm.

ART GALLERY OF ONTARIO

APRIL 1989

AGO NEWS

Behind the Scenes

New Computer System is Ready to Serve Members

AGO MEMBERS WILL SOON NOTICE A CHANGE IN THE look of their new membership cards. Attractive personalized blue cards are being issued with each renewal to every AGO Member as part of the conversion to a new state-of-the-art computer system named Scampy, which will provide current, accurate, and instant information on all memberships. Scampy has the capabilities to communicate with off-site computer systems, do spreadsheets and word processing, produce electronic mail, labels, report analysis, renewal bills, and much more. The membership information module/component, specially designed for the AGO, will assign a membership number to each individual, which, along with the postal code and of course name, will make searching for membership information much easier than in the past. A Member information verification form is being mailed to each Member confirming address, membership category, and expiry date as it exists in the new system. We are asking all Members to check the information and send any corrections to the Membership Office as soon as possible. During the conversion security is strictly maintained, and all membership information will continue to be confidential. Your assistance and cooperation is much appreciated.

Marcel Masse Meets Toronto Art Community at AGO

COMMUNICATIONS MINISTER MARCEL MASSE CHOSE the AGO as the location for an informal reception and meeting with representatives of the Toronto arts community on February 10. The several hundred people, artists, curators, and art administrators, movers and shakers of the Toronto art scene, gave Marcel Masse a warm, enthusiastic welcome, and generally greeted his return to the communications portfolio with optimism. Masse gradually won the trust of the arts community when in 1984 he was first appointed to the post in the Mulroney cabinet and worked towards building a higher profile for culture on Parliament Hill. His strategies appear to be paying off. As he told the audience on Friday night, culture is becoming a "third pillar" next to economic and social affairs among the government's main reponsibilities, and there is now a cabinet committee dealing with issues relating to culture. Before joining the reception and mingling with the guests, Mr. Masse took the time to tour the recently refurbished J. S. MacLean Gallery and received a demonstration from Director William Withrow in the use of the flipcards and other interpretive educational aids installed in the gallery.

Victory at City Council!

ON FEBRUARY 10, TORONTO CITY COUNCIL APPROVED A necessary by-law that will allow the Art Gallery of Ontario to break ground soon with its Stage III expansion and renovation project. In a 14 to 1 vote, city council members adopted the by-law that will allow the Gallery to begin construction with the provision that 125 parking spaces will be available when Stage III is completed.

"We're delighted with this good news," said John Langley, project manager for Stage III. "After nearly two years of discussion with city planners, our neighbours and various city hall departments, we are very happy with their decision to let us start construction."

Parking studies, conducted in the AGO neighbourhood by independent traffic consultants and the City Planning Department, indicated that with the completion of the Stage III expansion a provision of additional parking (within 300 metres of site) would be necessary. Complying with the City Planning Department's request for 125 spaces, the Gallery sought fifty parking spots at the Village-by-the-Grange (public underground parking) and seventy-five spaces at 50 Stephanie Street (a residential high-rise with parking facilities available for lease.)

Neighbourhood residents and the Land Use Committee at city hall were initially satisfied with this requirement and a draft by-law was drawn up. However, the precedent of approving commercially

CITY COUNCIL continued

leased parking in a residential building was reconsidered by the local residents and they petitioned their city hall ward councillor not to accept the draft by-law with the 50 Stephanie Street recommendation.

Following a city council hearing on February 9 in which it was agreed that the 50 Stephanie Street recommendation would be removed, the AGO and city hall officials negotiated for several hours for a solution to provide the remaining seventy-five parking spaces still required for the expansion approval. After intense discussions, city officials agreed to let the Gallery apply for its building permit based on the fifty spaces it has allotted at the Village-by-the-Grange (which complies with the City of Toronto zoning requirement) and that the remaining seventy-five spaces will be provided when the expansion is completed. The redrafted by-law was put forth to city council who, with the exception of one councillor, whole-heartedly endorsed it.

The Gallery is currently discussing a joint parking garage development with the Ontario College of Art, and William J. Withrow, director of the AGO, is confident that the seventy-five spaces will be secured in time for Stage III's completion.

CASTELLO SFORZESCO continued from p. 1

(1696-1770) considered to be the greatest artistic genius to have emerged in Venice during the eighteenth century. Along with his prolific output of paintings and drawings for frescos in palaces and churches, Tiepolo produced a large number of witty caricatures which satirize Venetians from all walks of life. The caricatures included in this exhibition show how the artist carefully observed the manners and idiosyncrasies of those around him to reveal aspects of their personalities.

The *vedute* or view paintings of familiar Venetian vistas were a unique product of eighteenth-century Venice most closely associated with Antonio Canaletto (1697-1768) and his school. The influence of the *vedute* and the fantastic decorations of the Tiepolos became apparent in the works of the Venetian artist Giovanni Battista Piranesi (1720-78) after his move to Rome in 1740. There his vision for colossal architectural spaces and complex perspectives came to characterize his most famous suite of prints: *Carceri d'Invenzione (Imaginary Prisons)*. A preparatory wash study for this series in the exhibition shows Piranesi's preoccupation with the complicated spatial interconnections of the dramatic, seemingly subterranean vaults and staircases.

The Art Gallery of Ontario is indebted to Dr. Garberi for organizing the exhibition and to Dr. Francesca Valente, director of the Italian Cultural Institute in Toronto, who initiated the project and assisted in numerous ways with its realization. Temporary exhibitions such as this provide an invaluable context for further understanding the AGO's Permanent Collection. The magnificent drawings from the Castello Sforzesco are not only visually delightful in themselves, but also contribute to our appreciation of the Gallery's significant holdings of seventeeth- and eighteenth-century Italian drawings.

Michael Parke-Taylor is assistant curator of prints and drawings at the AGO.

Drawings from the Castello Sforzesco
Trier Gallery, April 8 - June 11

General Information

Admission
Adults: $4.50
Seniors with cards: $2.50,
Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $20
Non-Resident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax deductible donation): $100

Available at the Membership Centre in the lobby, and by mail or telephone from the Membership Office. VISA, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Notice to Members
From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:
- address the department specified in events listings
- specify date, name of event, and number of tickets
- indicate your name, address (with postal code), and phone numbers
- include a stamped, self-addressed envelope for tickets
- enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm. Wednesday 11 am – 9 pm. Closed Mondays.

The Grange Hours
Daily 12-4 pm. Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Wednesday evening to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm, Wednesday from noon – 9 pm. Closed Mondays.

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